PUBLICATIONS

The Nora Heinter of France Hamilton s Very Nasal Lark-Sympathetic Crowd of Women at a Very Bad Performance No Dull Moments in "The Detective."

'In the Springtime!" sings Albert Brun-Belasco's leading tenor came all the way from Philadelphia yesterday to play Dr. Rank in "A Doll's House" matinée, at the Manhattan Theatre. He did not sing favor the contribution. the ditty penned by Composer Furst. But if he had here are the words he should

have substituted: In the springtime there is always an ambitious girl who insists upon attacking | plans Shakespeare or Ibsen-because of their venerable age both defenceless authors. Of late years, in the springtime the Norwegian dramatist has become the victim of the débutante's unholy longings It was not springlike in the open air yesterday; nevertheless, the one unfailing vernal ! harbinger was at hand; a new Nora Helmer who could not act the rôle.

Now, ambition is laudable. We see tragedians attempt light comedy and pass the matter over with a shake of the head. Mr. Gillette contemplates Hamlet: Calvé has spoken covetously of Kundry-where's the harm? Both Sherlock Holmes and Carmen-Santuzza have mastered the finger exercises of their craft. They can finger glibly its scales, pass with ease over its brilliant arpeggios. But it is always the amateur who insists upon playing Nora or Juliet or Beethoven's Sonata Appassionata! Why? Where is the family, where are the advisers of the rash young person? Much knotted psychology is there

n the answer. Miss France Hamilton was the Scandinavian Frou-Frou yesterday. Such was the interest in this play that the Manhattan the interest in this play that the Manhattan Theatre was really crowded. The young lady is an actress who has been seen as one of Sakkuri's Geishas in "The Darling of the Gods." She skipped with ease from Japan to Norway, but evidently caught a cold in transit, for she was the most nasal Nora we have ever heard. When Janet Achurch presented the character one hot night some ten years ago at the Madison Square Theatre we called her the "damp Nora"—she was so large, so humid, so motherly. Miss Hamilton, therefore, must be content to be known as a nasal songbird. Otherwise she was indifferently bad, without personal allurement or technical address. The stage management was a sequence of unfortunate blunderings. A low, intense conversational scheme was adopted with the result that Miss France's voice hardly carried across the footlights;

adopted with the result that Miss France's voice hardly carried across the footlights; there were so many other awkward contretemps that they cannot be detailed. The gait of the piece was solemn; the third act very bad. John Kellerd as Kroyshad and Viola Fortescue as Mrs. Linden were well cast and wholly adequate, but here the list ends—though the pretty Ibsen soubrette in the person of Adelaide Alexander seemed real enough. New York has enjoyed Agnes Sorma, Réjane, Achurch, Mrs. Fiske, to mention some great Noras; it is a pity to mention some great Noras; it is a pity then that Ibsen's wonderful little play should have become the stamping ground

should have become the stamping ground of giggling girls and funereal looking men. There was applause and—inexplicable stage direction again—several of the principals were allowed to reappear, when the play was in full current, and bow their acknowledgements. For Wagner and Ibsen stern tradition forbids such interruptions in the middle of a scene. Ibsen, as Browning once was, is still the sport of the deadly amateur. William Archer's translation was, in the main, adhered to on the above occasion. Atnosphere was

translation was, in the main, adhered to on the above occasion. Atmosphere was absolutely missing and the tense situations contrived by Ibsen with so much technical cunning melted away in the general monotone of the key.

Drab as is Ibsen, bleak, austere—call him what you will—his plays aot beautifully when they are beautifully acted. Unluckily, we are usually given a Nora who is either a cerebral monster or a grinning idiot. She is neither one nor the other, as many great artists have proved. many great artists have proved.

Ernst Gettke and Victor Leon, was produced at the Irving Place Theatre last evening before a crowded house that roared itself into a state bordering on exhaustion. The idea of mistaken identities and gnarled situations is as old as the Garden of Eden.

And yet every time it is treated with an approach to freshness the play is bound to make a success. Such was the case here. The authors have brought together many familiar types-the jealous, excitable husband, the elderly roue, the mischief making old woman and several youthful lunatics, mixed them well together in a detective bureau with a tot of doors, [doors and dialogues are the pivots of the play], and the result is sheer fun, mechanically manufactured, yet fun of the broadest sort. In fact, the latitude of some speeches was amazingly in advance of their longitude.

As played with the nimbleness of the Conried comedians "The Detective" was all it should have been. Seyffertitz, the lath-like Gustav, with the wicked chuckle and still wickeder legs, was the chief sinner in the little puddle of scandal. Elizabeth Ariaans, was his stage wife and she proved as comical as in "Man Superfluous," Richard Schlaghammer, Bertha Rocco, Muriel Hope, Ida Frey, Julius Haller, Hed-Muriel Hope, Ida Frey, Julius Haller, Hedwig von Osterman, Matthias Claudius, Otto Meyer, Julius Kobler, Willy Frey and Frau Kiershner all acted with hearty accord and speed. Speed! Just the quality lacking in our American transcriptions of such

comedies.
Parsifal Burgstaller and Stage Manager
Anton Fuchs of the Metropolitan Opera
House, sat in the audience. So did Leo
Ditrichstein. We hope to see "The Detective" soon in English clothes. The hit on upper Broadway-a disrobement be it understood, that was managed with much tact last night.

FIVE TOO YOUNG TO ACT. Mayor Denies a Mother's Application to Put Her Bables on the Stage.

Mayor McClellan denied vesterday the application of a woman who wanted permits for her four-year-old boy and five-yearold girl to appear on the stage in a performance of Ibsen's "A Doll's House." ance of Ibsen's "A Doll's House.
"They are too young," said the Mayor.

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Quick Change by a Chorus Understudy Grace Belmont who is playing Ninon in Sergeant Kitty" at Daly's, was ill when she went on the stage last night, and was obliged to leave in the middle of a song. Victoria Stewart, her understudy, stepped out of the chorus, picked up the song and continued in the part during the rest of the

"Candida" for a Kindergarten Benefit. At \$10 an orchestra seat, the Hudson Theatre was completely sold out yesterday afternoon at the benefit performance of "Candida" given by Arnold Daly for the New York Kindergarten Association. Bishop and Mrs. Potter occupied a box. A second benefit will be given on Feb. 9.

Robert Edeson's Playlet Named.

Robert Edeson's one-act play to be given for the benefit for the Actors' Church Alliance on Friday afternoon at the Manhat-tan Theatre is called "A New Alliance." Mr. Edeson will play the rôle of a young

Rim the Button Man to Build Again. J. Clarence Davies & Co. have sold for the Young Men's Christian Union to Meyer Bimberg a plot at the southeast corner of Westchester and Bergen avenues. Mr. Bimberg intends to build a theatre on the

MAY ASK ANDREWS TO RESIGN. IN THE WORLD OF MUSIC. Nebraska Populists Angry Over His Friend

ship for Rockefeller. LINCOLN, Feb. 2.-For the second time in the career of Chancellor Andrews of the University of Nebraska he is threatened with dismissal on account of corporations. At Brown University it was his antipathy to corporations, now it is his

friendliness to Rockefeller The crusade against the Rockefeller contribution for a building at the State Uniing in "The Darling of the Gods." Mr. versity has now reached a stage where the opponents of the bequest will ask for the resignation of Chancellor Andrews and | night. It called out all the habitual lovers the members of the Board of Regents who

The Omaha World-Herold has taken before the State convention of each party if the enemies of Rockefeller carry out their The Populists have already expressed

their disapproval of the two regents, Von Forell and Kenower, whose terms have just expired, by refusing to renominate them. It is proposed to give the regents instructions through the State conventions. "The agitation will surely cost the Chancellor his position," said a Populist lea 'er. "He is an able man, but his love for Rockefeller is a menace to Nebraska's public school system, and he must not be allowed to continue in his policy without an em-

ORDERED FROM ZION CITY. Musical Director and Organist Looked

methods."

who execrate Rockefeller and despise his

Kindly at Each Other and Must Go. CHICAGO, Feb. 2 .- "Making eyes" of the kind known as "goo-goo" has been striceen from the already abbreviated list of amusements in Zion City by Overseer J. G. Speicher, and he has banished two persons who he considers looked at one another without sufficient severity in their gaze. As a consequence Bert M. Rice, chief director of Zion's music and of the choir, and Miss Mason, the organist, are preparing to leave the model city. They are not doing so, however, without a storm of protest from their friends, who think that Overseer Speicher is too harsh. It is hinted also that Dr. Dowie himself will not be pleased, because both Mr. Rice and Miss Mason are his particular protégés. Rice has a wife and eight children in Zion.

OPERA PLANS THROWN AWRY. The New Tenor Is Late in Arriving-Programmes for Next Week.

The failure of the Kaiser Wilhelm der Grosse to reach New York early yesterday put the repertoire of next week's opera into some doubt. Fran Navál, the new tenor, was to have made his début next Monday in "Die Weisse Dame." Yesterday the final rehearsal was to be held, but it had to be called off because the tenor did not arrive, and it is now dubious if the opera can be given on Monday. Mmes. Gadski, Seygard and Homer and MM. Reiss and Blass are to take part in the revival of Boieldieu's opera, which has not been heard here in vears

On Wednesday Mme. Sembrich and Signor Caruso will appear for the last time this season, in "Lucia di Lammermoor."
On Thursday Signor Caruso sails for
Europe. With them will sing MM. Campanari, Journet and Bars.

panari, Journet and Bars.

It is expected, although not definitely announced, that the so-called ballet school will be able to make a public appearance next Friday evening in Delibes's "Coppelia." The strains of this ballet have for weeks been heard through the corridors of the Metropolitan Opera House while the corps de ballet disported itself in the foyer under Signor Francioli's direction.

But no ballet has yet been read to the single of the music and that the purpose at all, and that the composer was just having troubles of his own to find his way out of his tangle of wild harmonies.

The composition was capably played last night by the Kneisel men and Ferrucio Busoni, the pianist. Mr. Busoni showed discretion in his dynamics and intelligent appreciation of the music. The composition was excellent the music and that the purpose at all, and that the composer was just having troubles of his own to find his way out of his tangle of wild harmonies.

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Admirers of Miss Sedgwick protest that this story proves conclusively that she has a last night by the Kneisel men and Ferrucio Busoni. The last story and that her last story, "A Suicidal Comedy, offers proof of the fact.

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Admirers of Miss Sedgwick prote

ADA REHAN WANTS HER PROFITS. Sues to Make Liebler & Co.'s Man Give Them Up With a Daily Statement.

Ada Rehan, the actress, had papers served vesterday on her manager, Joseph Buckley, directing him to show cause why he should not be compelled to submit to her a daily statement of the receipts at her engagement and hand over her share of the

net receipts.

Buckley represents Liebler & Co., the theatrical firm. They said last evening that they were quite willing to submit all figures to the actress but could not give up her share of the net receipts until the end of the engagement, because there might be no net receipts then.

FRANK GOULD SHUTS DOWN.

Calls off Electric Railroad Improvements

in Richmond-City Council to Blame. RICHMOND, Va., Feb. 2.-War exists between Frank Jay Gould and the Richmond

City council. Unless the latter yields. several million dollars that were to be exseveral million dollars that were to be expended in this region will remain in Mr. Gould's strong box. Mr. Gould purchased the electric lines of this city, Manchester and Petersburg a year ago, and has already expended nearly \$2,000,000 in improvements. He also had projected the investment of several million additional in suburban lines and new equipments.

ment of several minion additional in subur-ban lines and new equipments.

The city council, not satisfied with hav-ing secured the best service ever given Richmond, formed the idea of forcing the installation of an underground system in the business part of the city, as well as other expensive innovations. When this news reached Mr. Gould he cut off the golden current headed this way, and his repre-sentatives announce that there will be nothing doing until the council grows

Fire Alarms for N. Y. Central Tunnel.

State Railroad Commissioner Baker, Acting Chief Kruger of the Fire Department and some of the officers of the New York Central Railroad inspected the Central tun-nel under Park avenue yesterday after-noon with a view to perfecting plans for the installation of an automatic fire alarm system. This matter has been under consystem. This matter has been under consideration for some time, but the plans are now practically complete. Chief Kruger said last night that he expected that the alarm would be in place within a

few weeks. Judge Says Starving Man May Steal. CLEVELAND, Ohio, Feb. 2 .- "It is no crime for a starving man to steal bread," said Police Judge Fiedler after he had heard a prisoner's story. "I would find no man guilty of stealing bread when starving. The disciples plucked grain from the road-side to sustain life, and Christ reproved the multitude who childed them." multitude who chided them."

Globe Trotting Mongrel Lost.

PHILADELPHIA, Feb. 2.-Lieut. Giles Bishop arrived here from San Francisco to-day. He had with him a small mongrel dog which has accompanied him all over the world. As soon as the dog got into Philadelphia he was lost.

THE KNEISEL QUARTET HEARD AT MENDELSSOHN HALL.

Cesar Franck's Plano Quintet-A Work of Which Frenchmen Write in Hyperbole-Ferrucio Busoni, the Planist. Assists the Quartet Players.

The last but one of the Kneisel Quartet concerts for the present season drew a large audience at Mendelssohn Hall last of chamber music. It even called from his mysterious retreat one Rafael Joseffy, who could and if he would. But he won't the initiative and the matter will be brought | It was a happy audience, made glad at the beginning by Beethoven and cheerful at the end by Haydn. In the middle of things, as the ancients used to say, stood a composition of César Franck, and while that was pulsating on the air the audience had to put on its thinking cap and try to make up its mind whether it was glad or sorry.

The work of Franck heard last night was his quintet in F minor, string quartet and piano. This quintet was written in 1879. It has inspired French commentators to much warmth of utterance, some of which is certainly deserved. For instance, Ernest Chusson says:

"We are plunged into a very torrent of phatic protest from the people of the State. tangled and delightful harmonies. The composer does not hesitate to employ all keys, major and minor, and all progressions. But below all this luxuriance there is a scheme, both finely conceived and logical. The work is ornate, yet there is no blurring of outline. The impression of unity is complete and the leading motive of the andante is one of the most touching, one of the most penetrating ever written.

This is excellent as far as it goes. Franck's harmonic plan in this work is beautiful and full of unexpected changes charged with poetic feeling. His openings are wonderfully clear in atmospheric effect in each movement. They establish moods with persuasive insinuation. They reek with melodic opulence. But does the time honored device of community of theme alone make logical development and or-ganic unity? There is room for suspicion that in much of the work Franck was labor-

ng with unsatisfied aspirations. He seems never to reach his goal.

But his compatriots appear to understand him. Harken to the song of Georges Peruvin: "I cannot recall any other work Peruvin: "I cannot recall any other work in which the inspiration is sustained at so high a level, or in which the balance between the three parts is so admirably maintained. They are drawn into an amazing oneness by the means of a phrase repeated in both andante and finale, after a long-drawn development in the opening allegro—a phrase which hovers over the whole work like an overmeatering idea. whole work like an overmastering idea and by its form suggests aspiration toward the infinite."

the infinite."

No one ever said anything like that about the "idée fixe" of Berlioz. It had no aspirations toward the Infinite. Furthermore, Beethoven's last quartets were composed several years before Franck's quintet, and surely M. Peruvin might have found some well sustained inspiration in them. But this César Franck question hids fair to take its place heside the perengial.

bids fair to take its place beside the perennial Liszt controversy.

Meanwhile, the truth, as usual, lies between the two extremes. This quintet is an excellent work, uneven in merit, not without genuine and striking beauties, but by no means clear in purpose—at least not yet. Doubtless we shall understand it in time, and learn either that its purpose was finer than our present mortal vision.

of the Metropolitan Opera House while
the corps de ballet disported itself in the
foyer under Signor Francioli's direction.
But no ballet has yet been produced. Even
Enrichetta Varasi, the Italian dancer, has
not yet had an opportunity to show what
she can do.

The ballet will be followed by "Cavalleria
Rusticana," to be sung by Mmes. Calvé
and Bauermeister and MM. Dippel and
Campanari. At the Saturday matinée "Il
Flauto Magico" will be sung by Mmes.
Sembrich, Gadski and Seygard and MM.
Dippel, Campanari and Plançon.
On Saturday evening "Tristan und
Isolde" will be sung for the first time in
New York at popular prices, by Mmes.
Ternina and Fremstad and MM. Kraus,
Van Roov, Kloepper and Muehlmann.
Mme. Sembrich will sing at the Sunday
concert "Ah, fors e lui," from "La Traviata"
and the mad scene from "Hamlet." Pol
Plançon and Edith Walker will be the other
soloists. telligent appreciation of the music. The ensemble was excellent, though Mr. Kneishadow of humor sel's tone was suffering somewhat from the "Confessions."

contained several more or less aged numbers not at all known to the present generation of concertgoers. The pieces heard vesterday were written by composers who lived between 1726 and 1818. The first writer on the programme was the latest in point of time, namely Isouard, who was represented by the overture and the vocal rondo "Non, je ne veux pas chanter from his opera "Le Billet de Loterie."

A thoroughly charming air the rondo is, too, happy in conception and exquisite in execution. Adele, the heroine of the opera, being asked to sing, vows that she does not wish to, and then demonstrates her unwillingness by singing a sostenuto aria, a romance and a bit of bravura, al ways returning to her original theme of

"I don't wish to sing." This number was sung by Mme Anna Arnaud, who disclosed a light soprano voice of pretty quality, a characteristic French style, true intonation, facility in colorature and a charming tatse. In an air from Sarti's "Fra i Due Litiganti." which was further down the list, Mme Arnaud was less successful. Her cantilena was not quite equal to the mellifluous flow of this lyric bit.

A suite of dances from the opera "Erne linde, Princess of Norvége," by the cele-brated chess player and composer, Philidor, was the central number of the concert. This cheerful composition of ballet music dates from 1767. Without doubt Philidor's mind was busy with chess problems when he wrote the first three movements, for they halt and meander much as the game of kings does. They are, however, very short, and therein they have the advantage

of the game.

Doubtless between the third and fourth movements Philidor had invented one of movements Fillidor had invented one of those strategic traps called a "queen's gambit inverted" or a "bishop's move re-written," because the gavotte, which forms the fourth movement, has a spirit of relief in it. Certainly the new combination on the chess board succeeded, for the fourth the cness board succeeded, for the fourth movement is a jig, and one can fairly see Philidor capering about with rhythmic glee. The last movement is a chaconne, which offers a brilliant contrast with Bach's famous one because it has less than one-sixth of the length and less than one thirty-

fifth of the music.

Following the Sartiair already mentioned the orchestra played the familiar G major symphony of Papa Haydn. The well known symphony of rapa nayon. The well known resemblance to a certain passage in the eighth symphony of Beethoven caused no undue excitement among the polite ladies of Mr. Franko's audience. The orchestra played steadily and honestly during the concert, but vibrancy of tone was not in evidence. The acoustics of theatres are seldom favorable to orchestral performance. Would that they were equally opposed to conversation in audiences.

Keeney Leases Fulton Street Theatre. Frank A. Keeney, the well known amateur billiardist, and proprietor of the Knickerbocker Billiard Academy, has become a theatrical manager. He has leased the Fulton Street Theatre, in Fulton street near Grand avenue, Brooklyn, from Corse Payton for a term of years, and on Monday, Feb. 15, will open it as a high class vaudeville house. BOOKS AND BOOKMAKING.

A feature of the spring book announcements is the thoroughness with which authors and publishers have been shuf-

There was a time when the young author who made his reputation through a certain firm clung to that firm, and the tradition lingers among certain conservative folk; but the up-to-date game of authors appears to be closely akin to that historic model, "Button, button, who's got the

The author of one or two successful books is serenaded with siren songs; and, being human, spends anxious hours in figuring out royalties according to various scales, and yields to the fascination of the "demn'd total" that looms largest.

There is an oft quoted proverb concerning rolling stones that may perchance apply in literature as elsewhere, and, in the long run, the moss gathered by continuous and cordial relations with a good firm may be worth more than royalties standing for fleeting and superficial values; but the modern author believes in quick returns rather than in corridor of time

Possibly some of the lightning changes result from lack of real consideration on the part of the original publishers, but who can tell? Let each side have the bene-

These same spring announcements, which are now coming thick and fast, are encouraging things, and the average level of the coming books promises to be high.

History, memoirs, sociology, economics, travels, science, art, are all represented, and of fiction there is to be the usual spring flood, while of making new editions of the classics there is no end.

The success of the recently published Love Affairs of Mary Queen of Scots" is but another testimonial to the interest which that most fascinating of Queens inspires in the general public. Maurice Hewlett's new novel "The Queen's Quair' is written around this same ill-fated Mary Stuart. Mr. Hewlett will follow "The Queen's Quair" with another novel, "The Fool Errant.

Lafcadio Hearn's new book, "Kwaidan, deals with Japanese ghosts, goblins and fairies. Mr. Hearn, who is known in Japan as Kaizumi Yakumo, has, it seems, disappeared from Tokio and nothing is known of his whereabouts, but as he has often gone into retreat no anxiety about him is

Apropos of things Japanese, Onoto Watanna has finished a new story of love and romance in Japan, and the book will be published under the title of "Daughters

The first volumes of a new and delightful edition of Thackeray have been issued by Charles Scribner's Sons, "Vanity Fair" being chosen to lead the way

Dr. Thomas Dixon says that he has finished his last lecture tour and in the future will give all his time to writing.

The "Confessions of a Wife" had practi cally dropped out of public discussion when some one recently revived interest in

Cale Young Rice, who deserves better than that he should be described as the husband of the author of "Mrs. Wiggs," and who has achieved some reputation s a poet and novelist, is to publish this spring a long dramatic poem entitled "David."

Henry Harland was not born in Russia, despite the fact that "Who's Who" generously presented St. Petersburg to him as a birthplace. The legal records declare that he was born in Brooklyn, but Mr. Harland insists that he prefers to have been born in Norwich, Conn., because he Lyceum Theatre. As usual the programme particularly likes the place, and surely a matter of fact shouldn't be allowed to hamper a writer of fiction in the choice of

> O. Henry, who is Sydney Porter in real life, has gone to "The Walrus and the Carpenter" for the title of his novel of Central America, which he calls "Cabbages and Kings." This is Mr. Porter's first long story, although his short stories have won for him one of the meteoric successes of the past year.

> And when one begins to talk of meteoric successes, of young authors who appear to arrive at popularity in traditional Minerva fashion, "full armed," there is Myra Kelly.

Miss Kelly has struck a new vein of humor and sentiment and among other ore she has turned up a new East Side dialect; but to appreciate that dialect one must hear her talk it, in a voice that has in it suggestions of her Celtic temperament and just the most delicious evanescent hint of a brogue-for she was born in Ireland.

In point of fact there is one thing more amusing than reading one of Myra Kelly's stories, and that is hearing Myra Kelly tell one of her stories. It is a thousand pities that she cannot be syndicated.

Two of the books announced in advance have direct bearing upon the modern family relation and home spirit, but the two pieces of work are of character vastly different.

Charles Wagner, author of "The Simple Life," is to publish a book which bears the title of "By the Fireside," and is an earnest plea for the preservation of the family spirit, "though our modern homes be vagrant as the vans of gypsies."

Mrs. John Van Vorst also has an argu-ment in favor of the old family and social traditions and is making it the basis for her novel.

According to Mrs. Van Vorst, economic according to Mrs. van vorst, economic conditions are responsible for the social conditions in our country. The men are too busy making money to bother about their women folk and the women fill their lives with interests alien from the family. Hence the new woman and the new novel

Since the publication of the "Woman Who Toils" Mrs. Van Vorst has, by the way, had an enviable position in Paris, an experience to lure the feet of many young women into the paths of pseudo psychology. She was taken up by the Academy set, is a contributor to the Revue des Deux Mondes, has had her book published in French and German and an earlier novel has appeared in the Journal des Débats.

What daughter of Eve would not spend a few weeks in a factory for the sake of a

Mark Twain is spending part of his Italian days in work upon a novel which he began years ago and laid aside until a period of more leisure and fewer inter-

Oddly enough, Clinton Scollard and Wallace Rice, who have just published "Ballads of Battle and Victory," have never met. Both authors are Harvard men, each knew the other's work, but the book



The "TWENTIETH CENTURY HOME"

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JAMES RANDOLPH WALKER, Edited.

This month's Cosmopolitan seems to surpass any previous record of the Magazine: The Bramatle History of South America, by Cyrus Townsend Brady—The Extraordinary Story, by H. G. Wells—The Conquest of Asia by Russia, by John Brisben Walker—The Diary of King Edward VIII—A strong, elever story, by Frank Danby, author of "Pigs in Clover"—Other Interesting Stories, by David Graham Phillips and by Seumas MacManus—The Art of Dramatizing Novels, by Paul Potter—A Most Entertaining Paper on Cryptography: Cipher-writing in all Ages—A Scientific Article, by Sir Robert Ball—A Hunting Story, by Chas. R. Flint—The Life Story of Corey, President of the Steel Trust; of Cadbury, the English Manufacturer and Philanthropist. These are only some of the February features—Edited by John Brisben Walker, Price, 10 Cents.

The Independent

CONTENTS FOR WEEK ENDING FEBRUARY 6.

A Proposition for Christian Union. By Amory H. Bradford. The Cebu Diocese in Prospect. Bishop Thomas T. A. Hendrick. SomeConsiderations of the Far Eastern Crisis. Colgate Baker. The Experiments of a Flying Man. By Wilbur Wright. 66 Land of the Midday Moon. By Francis E. Clark. Modern Advertising Methods. By Hrolf Wisby. Whitaker Wright in England and America. Herbert Spencer's Japanese Blunder.

Joan of Arc. Morality Up to Date. Historical Puzzles. My Life in the Penitentiary. Teaching of English Literature. Greek Sculpture. The Open Shop. Horticultural Romance.

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AMUSEMENTS.

WE GIVE A MATINEE To-day at 2:15, with seats from 50c. to \$1.50, and the fun that will be spread before you at WALLACK'S, B'way and 30th St., in Geo. Ade's quaint Comedy. The COUNTY CHAIRMAN, will serve to make you happier. Try it. If you cannot go this afternoon, come to-night at 8:15.

ACADEMY OF MUSIC, 14th St. & Irving Pl. ECKERS THOS. W. ROSS.

1 Evg. 8:30. Mats. Thur. & Sat., 2:30 CANDIDA 44thSt.,near 5thAv. Beg.NextSat.Night.—Shaw's MR. DALY as THE MAN OF DESTINY, NAPOLEON.

KNICKERBOCKER Theatre, B'way & 38th St.

MELIA Last Week, Evgs 8. Mat. Sat., 2:15.

BINGHAM IN ROMANTIC OLYMPE

NEXT MONDAY—SALE TO MORROW, 9 A. M.

as VIOLA In

VIOLA ALLEN TWelfth Night AMERICAN | Eve. 8:30. Mats. Wed. and Sat. RALPH STUART in By Right of Sword

Hammerstein's "Theatre of Varieties." 12d St., E'way & 7th Av. Evgs. EUROPEAN and AMERICAN VAUDEVILLE.

BELASCO THEATRE, EV. 8. Mat. Sat. CROSMAN in DAVID BELASCO'S new play. CROSMAN SWEET KITTY BELLARS. scheme was evolved and the collaboration

accomplished entirely by correspondence.

John Luther Long has much to answer for. This tale of a 7,000-word an hour typewriter pace has apparently started an epidemic among writers. Accounts of typewriting records multiply at such a rate that the typewriter story bids fair to become a tradition like unto the fish story; and authors who do not use type-writers contribute long hand phenomena to the writing folk lore. There, for example, is Josephine Daskam,

who is reported as saying that she just tosses who is reported as saying that she just tosses off her things, and seldom needs to revise or correct a word. That she dashed off "The Madness of Philip," in long hand on the "edge of a washstand" in fifty-five minutes and let it go as it stood.

Now here is a notable contribution to the wasfilly accomplating statistics. "The the rapidly accumulating statistics. "The Madness of Philip" is, at a guess, between 4,500 and 5,000 words long. The edge of the washstand does not have any definite bearing on the speed proposition but was probably thrown in for local color.

Dr. Henry Van Dyke's "The Other Wise Man" has been translated into almost every European language and is now in process of translation into the Welsh.

A posthumous volume compiled from

the letters and papers of the late A. D. Vandam, is to be published under the title of "The Men and Manners of the Third Mr. Vandam was the author of "An Eng-lishman in Paris," the most clever and successful of recent literary fakes.

Selections from the letters of John Ruskin to Charles Eliot Norton, who was Ruskin's most intimate friend in this country, are and are said to reveal a more genial and charming side of Ruskin's personality than that generally known.

The author of "The Garden of a Commuter's Wife" still preserves her incognito, but comes to the front with a new novel, The Woman Errant. Another writer who won success anony

mously, with "Elizabeth and her German Garden," and who has not yet admitted her identity, though her real name is a n ner identity, though her real name is a n open secret, has written an account of an adventurous trip of eleven days around the little island of Rügen, and calls her book "The Adventures of Elizabeth in One sees the value of the "Elizabeth"

from a publisher's viewpoint; but "A Joyous Journey Round Rugen," the title first announced, is by far the more attractive of the two. A volume of letters from the late Lord Acton to Mrs. Drew, the daughter of Gladstone, is to be brought out in the late spring. Both Mrs. Drew and Lord Acton were in the inner circle of English thinking folk,

and the letters should throw interesting side lights upon the political and social world of Great Britain during some of the most

interesting years of the last century.

AMUSEMENTS.

NEW EMPIRE THEATRE. JUSTUS THOMAS' THE OTHER GIRL NEW LYCEUM W. 45th St., east of B'w.
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EVg. 8:15.Mat. To-day & Sa
VIRGINIA in E. H. Sothern's play SAVOY THEATRE, Broadway & 34th S ROBERT HILLIARD THAT MAND HUDSON THEATRE. 44th, near Broadway,

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This Evening, at 7:45-TRISTAN UND ISOLDE.
Ternina, Homer; Kraus, Van Rooy, Kloepfer,
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To-morrow, Thurs., Feb. 4, 5 P. M. Brecisely—
7th Perf. PARSIFAL. Weed; Burgstailer, Van
Rooy, Blass, Goritz, Journet. Conductor, Hertz.
Fri. Evg., Feb. 5, at 8 --L'ELISIR D'AMORE.
Sembrich: Caruso, Scotti. Rosst. Conductor, Vigna.
Sat. Mat. Feb. 6, at 2-CARMEN. Calve, Lemon;
Riviere (debut). Journet. Conductor, Mottl.
Sat. Evg., Feb. 6, at 8 (Fop. Prices)-FIDELIO.
Ternina, Seygard; Dippel, Goritz, Blass. Conductor, Hertz.
Sun. Evg., Feb. 7, at 8:30 (Pop. Prices).
GRAND SUNDAY NIGHT CONCERT.
Sembrich, Walker; Plancon, Campanari. Entire
Orchestra. Conductor, Vigna.
Mon. Evg., Feb. 8, at 8-(First time) LA DAME.
BLANCHE (In German). Gadski, Homer, Seygard; Naval (debut). Blass, Munimann, Relss.
Conductor, Mottl.
Wed, Evg., Feb. 10, at 8-LUCIA. Sembrich;
Caruso (last appearance).
Campanari, Journet.
Conductor, Vigna (last appearance).
"Taurs, Feb. 11, at 5 P. M. precisely—8th Perf.
PARSIFAL. Ternina: Hergstailer, Van Rooy,
Blass, Goritz, Journet. Conductor, Mr. Hertz.
Fri. Evg., Feb. 12, at 8-CAVALLERIA RUSTICANA. Calve, Homer; Dippel, Campanari.
Conductor, Hinrichs.
Delibes' Ballet, COPPELIA (first time). Varasi;
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